

CHAPTER 1

INTRODUCTION

1. BACKGROUND OF THE PROBLEM

Indien daar nie iets radikaals met ons kerksang gebeur nie, kan ons nie sien hoe die kerk – ten minste as strydende kerk – kan oorleef nie.

(Van Wyk & Van der Walt 1980:65).

Why do people sing in liturgy? (cf. Vernooij 2002:95). Singing is part of mankind's being – it is a universal phenomenon (Scott 2000:1). Singing comprises people's whole life (Vernooij 2002:96). They stand up with the music of the radio clock; they listen to the sound (music) on the television; they listen to music on CD players and MP4 players. They do shopping to the sound of the music in die shops and malls (cf. Schelling 1989:11, Scott 2000:1). Singing and music are means of communication by which people express themselves. Müller (1990a:36) states that singing is a natural act and one of the "grondvorme van menslike kommunikasie [...] ook grondvorme van gelowige lofuiting – veral van gesamentlike lofuiting".

Barnard (1981:583) says that singing in church is not something we choose to do because it is nice to sing; we sing because singing is an essential part of worship and "[d]ie kerk van Jesus Christus was van die begin van sy bestaan af 'n singende gemeenskap" (Barnard 1994:334). Müller (1990a:36) asks the question: "Kan jy jou 'n erediens indink sonder sang?" Through all ages the people of God sang:

De messiaanse gemeenschap is als het ware geboren in en door het lied. Zacharias, Elisabet en Maria kondigden zingend de komst van de Messias aan. Net voor zijn kruisdood zongen Jesus en de leerlingen tijdens het Pascha Psalm 113-118. Met de klaagliederen van de psalmdichters op zijn lippen gaf de gekruzigde Jezus de geest. Na de uitstorting van de Geest was de nieuwe gemeenschap zingend bijeen. Door het gezang van Paulus en Silas in de gevangenis vielen de blokken van hun benen en vlogen de celdeuren open. In het holst van de nacht der wêreld blijven Johannes en de onderdrukte gemeenten op de been door lied na lied te zingen.

(Schelling 1989:15)

Singing is thus not only an existential and cultural phenomenon; it is truly also a Christian phenomenon. This study is firstly concerned with singing as a Christian (religious) phenomenon and secondly as cultural phenomenon.

Singing has always been part of the Christian faith. Wainwright (1980:200) states: "Singing is the most genuinely popular element in Christian worship." Unfortunately the content of what was sung as well as the way in which songs were sung (accompaniment, musical style, tempo, *et cetera*) often led to major conflict in churches and denominations. There is great consensus about the act of singing but there are great differences as to the *what* and *how* of singing.

There has never been consensus concerning the *what* and *how* of church music. The last few decades have seen major changes in church music. These changes are welcomed by some and disapproved of by others. Gelineau (1978a:82-94) names the following major changes in church music:

- The repertoire of songs has been completely transformed
- Liturgical music, which has always had ritual status (*cantus ecclesiasticus*) and been conducted by the clergy, has more and more developed into art song performed by artists with the emphasis on aesthetics.
- Liturgical music was *musica sacra* because of its ritual use in liturgy and not because of its unique style. Secularization led to a new situation where church music became solemn (an imitation of archaic models) in contrast to secular music. After 1966 church music started to imitate contemporary pop and jazz music.

The changes and challenges within the context of the DRC in South-Africa, could be summarized as:

- The repertoire of songs has changed: In many congregations the *Liedboek van die Kerk* is now only one part of their repertoire of songs and **many free songs** (songs outside the official hymnbook) **are included in the worship service**.
- The accompaniment has changed: The organ is not the only means of accompaniment any more – in many congregations various instruments are utilized alongside or instead of the organ **mainly as accompaniment to free songs**.
- The genres of music have changed: Traditional hymns, popular music, praise and worship songs and contemporary music are all sung in many congregations **due to the use of free songs**.
- The use of singing and the frequency thereof within liturgy has changed: The custom

of singing only a few songs during the worship service was replaced by a new practice where much more songs (**including free songs from different traditions**) are sung during the worship service. See in this regard Long's *Tale of two services* (Long 2001:56-58).

- The aim and purpose of liturgical singing have changed in many congregations; these are often referred to with concepts like *praise-and-worship*.

Most of these changes in liturgical singing has something to do with the **incorporation of the free song** in the Reformed worship service. This practice needs to be researched and described.

2. SITUATION WITHIN THE DRC

Reformed psalms and hymns form the basis, but many find them too stiff. The result is that they are always flanked by other songs in the life of the church. Until the nineteen-seventies the more sentimental Hallelujahs with many Sankey songs and the like were used, but then most of them were disqualified. Presently many songs of a more charismatic nature are penetrating, but churches are divided about this kind of music in services.

(Nicol 1996:4)

For many decades the *Dutch Reformed Church* (DRC) had only one official hymnbook, namely the *APGB*, which earliest roots could be traced back to the *Psalms of Datheen* (1566). This hymnal first saw the light in 1814 and had various reprints, but for many years it remained the only official songbook of the DRC. At the beginning of this decade (2001), it was replaced by the *Liedboek van die Kerk* (LBK). Kruger (2007:17), with reference to the latter, remarks correctly: “Vir sommige mense was die veranderinge ‘te veel en te gou’ en vir ander weer ‘te min en te laat’”. Many different songs and songbooks were used alongside the *Psalm & Gesange* in course of time, but without the official approval and sanction of the DRC. In this regard the *Halleluja*-hymnal (HAL), *Jeugsangbundel I* (JSB I) and *Jeugsangbundel II* (JSB II) as well as a multitude of informal hymnals and free songs, need to be mentioned. In many congregations the use of these songs and collections of songs were limited to informal meetings, youth meetings, special occasions and evening services; in others they were sung within the worship service.

Often these songs were labeled as charismatic, of poor musical standard and not fit for use in official meetings and gatherings. For many years they existed alongside the *Psalms and Gesange*, but congregations were not allowed to sing these songs in worship services, as they were not part of the official repertoire. In this regard Du Toit (1990:91) states that “[d]ie bedoeling van die Jeugsangbundel (1984) was van die begin af duidelik in die voorwoord uitgespel (vergelyk ook die Algemene Sinode, 1982:264 en 1340; Strydom, 1984b:37-38) naamlik dat dit nie vir gebruik in die erediens of kategeseskool beskikbaar gestel word nie. Die Psalm- en Gesangeboek bly die enigste offisiële liedereboek van die Nederduitse Gereformeerde Kerk.” Many congregations started composing their own unofficial hymnbooks, containing a repertoire of songs that was dear and acceptable to them and singable in various situations. The youth often gathered in meetings where they could sing other songs than the songs published in the official hymnbook. ‘Other’ songs were often sung on camps and youth conventions, and in most cases with other instruments like the guitar and the piano. These ‘other’ songs were often sung at home during family devotions, as well as at prayer-meetings during the period of Pentecost. Du Toit (1990:92) observes the same phenomenon in the Netherlands: “In Nederland is sedert die 16de eeu allerlei sangbundels buite sowel as binne die erediens gebruik – en dit ten spyte van herhaalde beperkende besluite”. Many people left the traditional churches (including the DRC) for a ‘better’ experience of singing in other (often the Charismatic) churches.

Why do members of the church feel a need to sing these songs that are not part of the official collection of songs in the DRC? Why did this phenomenon exist in the DRC from its earliest roots? Why did the topic of music become such an issue in the DRC and many other churches? Although this study is mainly concerned with the DRC in South Africa, it must be admitted that this phenomenon became an issue in many churches (Long 2001:1). In the Roman Catholic Church for example, the decisions of the Second Vatican Council regarding liturgical music (*Sacrosanctum Concilium*, promulgated on Dec. 4, 1963) led to a polarization between “those who interpreted the document as a call for new approaches and those who interpreted it as a reaffirmation of traditional musical practices” (Kubicki 1999:6).

In the course of this study, great effort was made to visit various congregations within the DRC as well as churches and denominations outside the DRC like the Methodist, Anglican, Lutheran and Catholic church. In the visits to other churches, the discovery was made that the same phenomenon could be observed in those churches. In the Anglican Church of Southern Africa (Potchefstroom), the official hymnbook (*Common Praise*) is used as well as an informal collection of songs alongside the official book (cf. Ottermann 1993:75). In a Wikipedia overview of the Anglican and Uniting Church, it is stated: “Nowadays one may find

United Church congregations that worship in a wide range of styles, from free-form Evangelical Protestant prayer meetings with Pentecostal gospel music to essentially Anglican Book of Common Prayer or Presbyterian Book of Common Order sobriety, with a highly literate set liturgy and communion at what amounts to an altar rail.” In the *Nederduitsch Hervormde Kerk in Afrika*, the official *Liedboek van die Kerk* (2001) is used, but more and more congregations are using an informal collection of songs alongside the *Liedboek van die Kerk*. In visits to the Methodist Church (Potchefstroom), songs were sang from their formal hymnal, but the majority of songs came from an informal collection of songs displayed via transparencies on a screen. Within the DRC the *Liedboek van die Kerk* is used as official songbook and repertoire, but other hymnals like the *Halleluja*, *Jeugsangbundel I* and *Jeugsangbundel II* are often used alongside the *Liedboek van die Kerk*. Nowadays a stream of informal songs from all over are used alongside the official hymnal. The General synod of the DRC in 2002 approved the formation of *FLAM*¹ (initially meaning *Funky liedere vir aan-die-brand-musiekbediening*), as a body to create new and contemporary music for use in the DRC. In the past 7-8 years 329 contemporary songs (see Appendix 1) were published as *FLAM*-songs alongside the *Liedboek van die Kerk*. (<http://www.flam.co.za>). These songs were mainly taken from existing contemporary songs, created and sung by professional contemporary singers. These songs are not published as part of the *Liedboek van die Kerk*, but are downloaded from the Internet (<http://www.flam.co.za>) through a special license (<http://www.ccli.co.za>). In the same way *VONKK*² (*Voortgesette Ontwikkeling van Nuwe Klassieke Komposisies*) were tasked to select or create new classical compositions (see Appendix 2).

What could be the reason for this phenomenon? What could be the reason for the existence of all these informal songs alongside the official church song in various churches? Is it only

¹ The birth of *FLAM* in 2002 is described and motivated as follows (<http://www.flam.co.za>, 10 Aug 2010): “In 2002, nadat die *Liedboek die kerk* in SA getref het, was daar ‘n beduidende groot groep lidmate wat aangetoon het dat die *Liedboek té min, té laat* was. Die grootste klagte was dat daar nie genoeg kontemporêre (‘band’) musiek was nie en dat die jeug (wat die kinders en veral die hoërskool- en naskoolse jongmense insluit) weer eens aan die kortste end getrek het. By die daaropvolgende Algemene Sinode (AS) van die Ned Geref Kerk het die AS toe ‘n taakspan in die lewe geroept wat ‘n meganisme moes skep waardeur die kerk nuwe, Afrikaanse kontemporêre kerkmusiek op ‘n voortdurende basis kon invoer.”

² The birth of *VONKK* in 2007 is motivated as follow (<http://www.vonkk.co.za>, 10 Aug 2010): “*VONKK* is deel van ADGO (Algemene Sinode se Diensgroep vir Gemeente Ontwikkeling) se Projekspan vir Musiek wat voortdurend nuwe en ook inheemse kerkmusiek moet skep en versamel. Alhoewel die *Liedboek* wat in 2001 verskyn het ‘n wonderlike skat van klassieke en meer eietydse klassieke kerkliedere bevat, weet ons dat klassieke kerkmusiek in die moderne eeu waarin ons leef nog steeds ontwikkel. Dit sien ons ook wêreldwyd. Dit is ook hoekom die Algemene Sinode van 2007 dit goedgekeur het dat naas *FLAM* (sien www.flam.co.za) wat kontemporêre musiek versamel, die proses van voortdurende versameling en keuring van klassieke kerkliedere ook steeds moet voortgaan.”

due to a “demokratiese opwelling teen een van die laaste elitistiese strukture in die samelewing” as Otterman (1993:76) suggests? Is it only a ‘charismatic’ trend as is often claimed? Or is it due to a lack of a certain kind of spirituality in the official *Liedboek van die Kerk* and many other formal hymnals, especially within the Reformed tradition? Is this spirituality *per se* wrong and contra Reformation? Is there something like sacred music, which means that a certain idiom of music is more fitted for use in church than all the other idioms of music? The problem lies even deeper: must all congregations of a specific church like the *Dutch Reformed Church* have exactly the same repertoire of songs, or could it differ from congregation to congregation? If the answer is positive, what would be the margins? Wikipedia (http://en.wikipedia.org/wiki/List_of_Hymnals#Roman_Catholic, 5 March 2009) states that “the Roman Catholic church does not publish a denominational hymnal. Most congregations use hymnals from third-party publishers....” Isn’t there some sense in the policy of the Roman Catholic Church regarding church music? How do they guard their dogma if each congregation can choose their own repertoire of songs? What is the influence of culture on music? What is the culture of the DRC? What influence does culture have on genres of music as well as musical styles? What is the relationship between church music and culture? Do all congregations within the DRC share the same culture and spirituality? These are all questions that need more reflection in order to understand the use of the free song.

In the practical situation in the DRC in South Africa where everything is moving towards a reuniting of the member churches of the DRC (the DRC, the *Reformed Church in Africa* (RCA) and the *Verenigende Gereformeerde Kerk* (VGK)), what would the situation be concerning singing in a uniting or united church? Will there be room for only one official songbook with different languages? Would those songs consist of the same melodies and variation of music with different translations of the words to that, or would it contain different melodies for different languages and cultures? Would it be one songbook published separately in different languages? Will there be any room for the local culture and even the local spirituality of a given denomination or congregation? How would that be taken into account in the practice of singing in church? If it will be taken into account within a uniting church, then surely it must be taken seriously in the current debate about church music. **Can one (still) think about the members of the DRC as a homogenic group of people with a homogenic culture and a homogenic spirituality, leading to a homogenic practice of church music?**

A multitude of words are used today to describe something of the intensity of the differences with regards to church music. Often the two ‘sides’ in this debate are labelled as ‘traditional’

versus 'charismatic', or 'outyds' (oldtime) versus 'vernuwend' (renewed). Long (2001:2) refers to "[t]raditional worship versus contemporary worship". Routley (1978:134) differentiates between "trend-seekers and the traditional". Olivier (1997:87) refers to this tension when saying: "Aan die een kant is daar die voorstanders van die 'meer gewyde, plegtige en/of tradisionele' kerklied waarin daar hoegenaamd geen plek is vir enige vorm van vernuwing of verandering nie. Aan die ander kant is daar diegene wat hulle beywer vir die bevordering van 'n meer eietydse, lewendige en/of 'gospel-liedere' wat verkieslik deur instrumentegroepe begelei behoort te word." Viljoen (1992:4) distinguishes between the "ligte liedjie" and "waardige kerklied". Strydom (1992:20) distinguishes the concepts of "tradisionele" and "eietydse". Botha (1998:69) remarks that the gap between the music of the youth and traditional church music is so wide that more and more youth find it difficult to associate with traditional forms and styles. Reich (2003:773) remarks: "So ist der Gesang oft mühsam, und junge Leute erfahren das Kirchenlied als langweilig".

Routley (1978:164, cf. Long 2001:2) saw this tension as early as 1978 when writing: "We now have the shocking spectacle of churches feeling obliged to run two services on a Sunday morning, one popular or modern, the other traditional, thus effectively dividing their congregations into two parties which find it convenient not to meet." Viljoen (1999:104) refers in this regard to the dualistic practice of singing in church ("dualistiese kerksangpraktyk"). Armour & Browning (1995:17) observe: "While the church has always contended with diversity and tension, those forces are now at unprecedented levels. Congregational leadership must reconcile a range of views and outlooks unlike any we have seen before".

In the DRC in South Africa, it has become general church practice (especially in larger and macro congregations) to present different kinds of worship services for different generations or even different groups of people. Often the greatest difference between these different forms of worship services is the music (cf. Long 2001:57). In some congregations these tensions are ignored or just denied; in others they are suppressed and in others the whole program of the congregation is shaped around this tension. Some questions come to mind: what is the deepest ground for this tension? Is this tension only due to new trends that infiltrated the church as some academics and musical experts suggest (Ottermann 1993, Viljoen 1999, Olivier 1997)? Has there ever been a time when one kind of church song or church music gave expression to the whole congregation's faith, or is that only another good example of "in the olden days it was better than now"? Is the worship war (Long 2001:1) really over within the DRC? Are new commissions like *FLAM* and *VONKK* really the answer to this problem and tension, or is it only a way of easing the tension and accommodating

different kinds of music?

Long (2001:1-9) identifies two major forces which impacted this debate during the last fifty years in the USA. He refers to the *Hippolytus force* versus the *Willow Creek force*. The *Hippolytus force* is associated with the publication of the *Constitution on the Sacred Liturgy* during the Second Vatican Council by the Roman Catholic Church on December 4, 1963. This constitution asked for reforms in worship. Long (2001:4, cf. Wegman 1976:255-272) states: “Roman Catholic congregations began worshiping in their own languages (instead of Latin), and they discovered a more joyful celebration of the sacraments, a renewed emphasis on the centrality of Scripture in worship, an enlivened practice of biblical preaching, and a more active congregational participation in worship”. Kloppers (2005:13) rightly understands the latter as “meer toeganklike musiek”. What was the implication of these reforms? Long (2001:5) describes it as follows:

They know the importance of the unity of word and table, the vital connection between preaching and the sacraments, the compelling logic of the classical structure of the Lord’s Day service, the value of the church’s lectionary (an ecumenical list of Scripture passages to be used in worship, following the Christian year), the power of gestures such as anointing with oil in the service of baptism, the beauty of chanting the psalms, the rich tapestry of time-tested language in worship, and the jewels to be found among the great hymns of the church.

(Long 2001:5)

The reform was an ecumenical reform in rediscovering the worship treasures that belong to the whole church (cf. Kloppers 2005:9-12). In a certain sense, it was a rediscovery of the high tradition. Thousands of people nevertheless started leaving the mainline churches in spite of these reforms (Long 2001:5-6).

The second force that impacted the church is the *Willow Creek Force* (Long 2001:5). Churches in the USA became more seeker-sensitive and started focusing on visitors and outsiders. The Willow Creek Community Church in South Barrington is the mentor congregation of this movement (2007:7). Long describes this movement as follows:

The services are contemporary in language and music; highly visual, employing dramatic skits and multimedia presentations; choreographed and paced to the ‘high standards in the secular marketplace’ of shows, plays, and other public ceremonies; filled with messages pertinent to the issues faced by people today, with plenty of present-day illustrations and applications, and

charged with clear “Christianity 101” teaching.

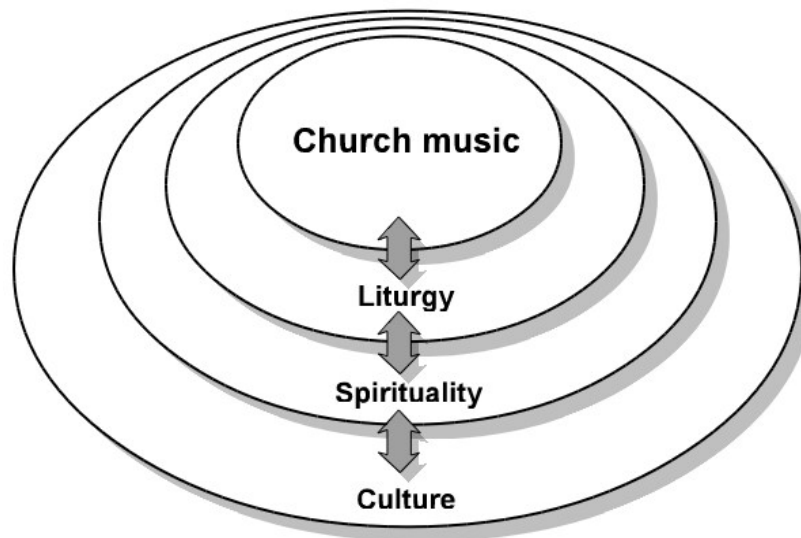
(Long 2001:7)

Within this movement organs are replaced by keyboards and other instruments. The organist is replaced by a music director and band. Printed hymnals are replaced by overhead projectors and data projectors. Usually there are more time for ‘praise and worship’ and more body language could often be observed. This movement is often named with terms like ‘charismatic’, ‘contemporary’, ‘renewed’, *et cetera*.

Both of these movements or at least elements thereof could be observed within the DRC at the current moment, with some congregations reforming towards a rediscovery of ecumenical treasures (*Hyppolytus force*), and others reforming towards a more contemporary kind of worship (*Willow Creek force*). Theron (2004:12) refers to “hoogkerklikheid” and “laagkerklikheid”. A third and fourth ‘movement’ can also be observed. Various congregations artificially mix the results of the *Hyppolytus force* and the *Willow Creek force* together in a kind of a fruit salad which often leads to a identity crisis with more people leaving the church. A fourth ‘movement’ can also be observed: many congregations denies these movements and forces and just stick to the way things had been done in the past (Niemandt 2007:37).

The intensity of the debate around church music calls for more studies on this subject. **At the heart of this debate is the use and implimentation of the free song** (songs outside the official hymnal of the church). Due to the immense role that music and singing plays in congregations today, this theme needs to be studied intensively; not only from musicological and linguistic perspective, but also from the **perspectives of liturgy, culture and spirituality**. Although singing always has an emotional or sentimental dimension too, an academic study needs to restrain as much as possible from emotional arguments. On the other hand, the role of sentimentality and emotions can’t be denied in a conversation on church music.

Figure 1: Influences on church music



The focus in this study will be on three spheres (fig. 1) and the relation and influence of these spheres on one another and especially their influence on church music and the free song as part of present-day church singing. This study focuses on church singing as part of liturgy, and the influence of culture and spirituality on liturgical singing. The working hypothesis of this study is that there is a close relationship between these spheres, and that the implications thereof need to be taken seriously in the whole debate on church music; more specific the use of free songs in the worship service. The focus of this study is thus mainly on theology, liturgy, anthropology and sociology and not on music and musical qualities and styles. This study acknowledges the insights and results of musicological studies on church music, but aims at adding one more dimension to the study on church music – admitting that it is just one more perspective. The musicological and linguistic discussion and evaluation of church music and especially the free song falls outside the scope of this study. **The scope of this study is rather to examine the relationship between church singing (congregational singing), liturgy, culture and spirituality and the role of the free song within that reciprocity.**

3. RELEVANCE OF STUDY

A study on the use of the free song or hymn could be relevant for the following reasons:

The Bible tells the story of people, who in their encounters with God, often sang (Moses, Miriam, Deborah, David, Mary, Zechariah, *et cetera*).

The Bible also tells about God's instructions with regards to the singing in the temple of Solomon. Not only does the Bible report about people singing; it commands believers to sing as part of the activity of the Spirit in people's lives (Eph 5). The book of Revelation provides a picture of the important role of singing in the new world of God, which is heaven.

The first murder in the Bible could be described as a religious murder or part of a worship war. God accepted Abel's offering and rejected Cain's offering. Abel's way of worshiping was accepted while Cain's way of worship was denied.

Singing is and has always been one of mankind's natural ways of reacting to an encounter with God. From the early Old Testament times onward it was part of the act of worshiping God (Ex 15:1, 21; Dt 31:19; 2 Sm 22:50; 2 Ch 5:12, 20:21). Although people sang differently in different times and situations, they sang. They sang in their daily life (Ex 15:1; Nm 21:17), the temple (cf. Barnard 1981:91), in the synagogue (Barnard 1981:99, cf. Mowinkel 2004:4), the upper room (Mt 26:30; Mk 14:26) and in the houses in the early church (1 Cor 14:26). They sang at home and they sang in places of worship. They sang with melodies and without melodies. They sang with instruments and without instruments (cf. Barnard 1981:99). Throughout the history of the church there have been differences with regards to church music. The reaction of Michal to David's dancing before the ark (2 Sam 6:20) illustrates something of the different views on singing and music. These differences were also evident between Reformers like Calvin, Luther and Zwingli (cf. Wegman 1976:252; Barnard 1981:267, 283, 324).

Two thousand years after the birth of Christ there are more and more controversy with regards to church music. The wide use of the term *worship war* illustrates and emphasizes the intensity of the differences with regards to church music. These differences are often expressed in strong language and metaphors. In a recent article in a national Newspaper in South Africa (*Beeld*, 26/01/2010), Wilhelm Jordaan reacted to an article by Johann van den Heever (*Beeld*, 16/01/2010), writing about worship pornography ("*aanbiddingspornografie*") with reference to contemporary forms of liturgical music. Jordaan reacted in an article with the title "Van geraas tot heilige harmonie" (*Beeld*, 26/01/2010). It is important to note the strong languages and metaphors being used in the worship war – a war that is not resolved to this moment. Although there is room for different opinions and views within the church, the conflict regarding church music could be harmful to the church. The labels used in this

battle often collide with God's command to love one another. What makes it more problematic, is the conviction on all sides that they are acting to the goodwill of the gospel and the Kingdom.

The most intriguing part of this debate is that both 'sides' are serious about God and the worship service. Advocates of the 'old' or more traditional forms of music experience the presence of God in their form of music, while advocates of new or contemporary music experience their music as effective ways of worshipping God in contemporary times. In this sense, the worship war is in true sense a religious war where both 'sides' stand for that which will express God's person and character the best. This is not only a war about genres of music, but also **repertoires of songs** (the inclusion of the free song) as well as accompaniments of music; it is especially a war against the religious authorities of the era of modernism. Often the arguments in the worship war are based on texts of the Bible with a certain interpretation of those texts. The arguments are sometimes based on viewpoints or assumptions of liturgy; more specifically the way liturgy was known and understood (cf. Barnard 2006:9). Other arguments are based on the quality of music and musical styles, and which of those styles and instruments are fit for the worship service. Within the Reformed tradition, **the free song often stands at the center of this debate or war.**

4. REVIEW OF LITERATURE

Singing was always part of the church and expression of faith. Hasper (1955:11) summarizes the principles of John Calvin for singing in the worship service as: "De Kerk zingt. Het is de ontboezeming tegenover God van hetgeen in het hart der gemeente leeft. En het is een ontboezeming tegenover de wêreld". Kloppers (1997:178, cf. Vernooij 2003:118) said: "The musical 'word' has in many ways better communicative possibilities than the spoken word." From the beginning people sang and made music. Many scholars wrote books and articles on the meaning of singing and music in church. Verses like Psalm 150 and Ephesians 5 were often explored through the process of exegesis to understand more about the nature of singing and music in the early church. Söhngen and Routley did great work in trying to understand the theology of church singing. Wilson-Dickson (1992) made a thorough study of the history of church song; the results of his study will be used extensively in this study. The brief overview of McElwain (2007:17-47) will help summarize the historical development of the church song. Du Toit (1983) did a study on the history of the Afrikaans protestant church song. Van der Leeuw (1948) did an overview of the history of the church song as far back as 1948.

With regards to liturgy, A C Barnard (1981) wrote an extensive book on all the facets of liturgy in South African context and concluded the book with a whole chapter on liturgical music and singing. Müller (1990), in his publication “Die Erediens as fees”, discusses the cornerstones of the worship service and includes a whole chapter on music and singing in the worship service. Vos & Pieterse (eds)(1997, cf. Barnard 2000:5-20) did an extensive study on the all the facets of liturgy, including a whole chapter on symbols and rituals within liturgy. Smuts, Vos & Nel (eds)(1990) published a collection of essays in honour of A C Barnard, discussing various aspects of liturgy and the worship service. Strydom (1994) did a study on song and liturgy from the three perspectives of Hymnology, namely a historical, fundamental and practical perspective.

In recent years the term liturgical music has been used by a lot of scholars (cf. Strydom 1991, 1994). In some instances the word liturgical singing refers to singing as such in church; in other instances it refers to a tradition closely associated with the Roman Catholic Church or the high tradition. Strydom (1991) did a thorough doctoral study on the role of liturgical singing as a means of renewal of the reformed church service. Barnard (1981) did an extensive study on liturgy with many references to church singing and liturgical singing. From the beginning there were great differences as to what form singing and music should have in church. These differences were often discussed in synods and larger meetings of the church. These differences also led to much conflict in church; not only in one congregation but also among different churches. Barnard (1994:335) refers to “groot verskille en heftige stryd”. Many scholars wrote articles and books on these differences; each one trying to understand and explain the “conflict”. This conflict was not limited to academic studies; it was clearly seen in church meetings, congregational life and correspondence in public newspapers.

During the last part of the 20th Century and the first part of the 21st century many articles were written about the new trends in worship. The term ‘praise and worship’ became synonymous with the new trends in worship (music and singing). Concepts like ‘traditional singing’ on the one side were played off against concepts like ‘praise and worship’ on the other side. This conflict is not limited to or located in a specific church, but is found in all churches and denominations across the world. On the one side one finds the defenders of the ‘older’ and more ‘classical’ kind of music and singing (often associated with the church organ); on the other side the defenders of the new trends in worship (often associated with a band).

Some scholars are positive about the above mentioned process and see it as a growth and revival in church music; others are negative and in some case aggressive about this process. Otterman (1993:74) uses words like “verwarring” (directly translated as confusion or turmoil) and alarming (translation provided: CJC). Viljoen (1999:94) mentions the dualistic hymnic practice of the Dutch Reformed Church and calls it church song “in crisis”. The new trend of worship is characterized as reflecting “values of popular culture [...] that includes ‘instant gratification’, intellectual impatience, ahistorical immediacy, and incessant novelty” (Liesch 1996:21). Olivier (1997:88) passes some difficult questions and calls the new trend typical American gospel-culture as if all new songs and music could fit in this one little box.

In the last couple of years the word “war” (cf. Drane 2001:100) has become synonymous with the word “worship”, indicating how great the differences grew when talking about church song or singing in church. Kloppers (1997:172) wrote an article with the title “Liturgical music: Worship or war?”. Long (2001) named his book “Beyond the worship wars”. When typing the words “worship war” into Google (Internet search Engine), one finds 26 300 articles containing the phrase “worship war”. That there are major differences concerning the concept of worship is obvious. And it’s even more obvious that the worship war is not limited to any denomination or country. Long (2001:3-9) identifies two major forces behind the worship war and suggests a “[t]hird way”. He visualizes “vital and faithful congregations” (Long 2003:13) and identifies nine characteristics of the latter.

Kloppers (1997:184) concludes that in order for liturgical music (church music) to be relevant, there must be a constant renewal in liturgical music. The question is how the renewal could and should take place. For some renewal is nothing more than going back to the way it has been done for so many years (cf. Olivier 1997:95), sometimes with just a new melody or harmonization. For others renewal is doing away with the old things and songs and using everything that is new and ‘popular’. For others renewal is often a large basket where everything (old and new) could be thrown in. It is argued that most scholars and ministers agree that church music is already in a process of change or transformation, whether one calls it renewal or not. The challenge is to manage this process of change in a way that will benefit the church; not only the local church at present, but also the universal church and the future church.

This study is an attempt to join in the conversation on church music; a conversation that is just as old as the church herself. With all the liturgists, musicians and researchers that preceded, this study wants to search for a better understanding of church music and a model whereby church music could be renewed to the benefit of the local church as well as

the universal body of Jesus Christ. In such a model one will have to be honest about the age-old tradition of the church (and church music) and especially the Reformed church, but also honesty about the contemporary christendom: their culture, spirituality and ultimately their being. Vos (1990) wrote an article in *Skrif en Kerk* with the title “Op Hom die groot Hosannas - perspektiewe op die bewaring en vernuwing van die kerklied” - emphasizing the double challenge of church music; that is to **preserve as well as to renew**.

Much study has been done on the topics of culture, spirituality and church song separately. Kloppers (2002a) did an excellent study on the influence of postmodern culture on hymns and hymnals, emphasizing the challenge of the church song in a time of postmodern culture and thinking. M. Barnard (2004) gave a lecture (unpublished) at the University of Pretoria on liturgy as a cultural process. Many other scholars wrote about the influence of postmodern culture. But still the gap between the ‘traditional’ music on the one hand and the freely chosen songs (songs outside the formal hymnal) on the other hand grows larger day by day. In other words: in spite of all the studies that have been done, the church has not arrived at a new understanding of and approach to church music in a postmodern age and culture. In the DRC in South Africa, the worship war is not yet over. And even if it was over, the church has not arrived at a new model for church music yet.

Barnard & Schuman (2002, cf. Barnard 2000, 1996) did a thorough study on new trends in Liturgy, especially the role of symbols and rituals in post-modern time where liturgy often is a combination of elements from different domains of life. In this study Barnard & Schuman distinguish four trends, namely a blooming of rituals and symbols, an interference of different systems of meaning, the restoration of the domain of the imagination and often a radical re-contextualization of liturgy. In this study emphasis is placed on the ritual value and meaning of liturgical singing and music, as well as the concept of the inculturation of liturgical singing. Liturgical singing is much more than a combination of text and music; it has a ritual value and status closely connected to the community or congregation and their culture. Barnard later added a fifth trend, namely the Bricolage liturgy.

Wepener (2009) did a ritual-liturgical study on reconciliation in South African cultural contexts, indicating the role of rituals in liturgy as vessels for reconciliation. In this study he did thorough research on rituals in liturgical context, indicating six factors that contribute to the value of a ritual in liturgical context, namely time, objects, space, sound and language, identity and actions.

Routley (1978:89) quoted the choir leader of the Coventry Cathedral saying that church

music “is a conversation which began long before you were born and will continue long after you are dead.” This study wants to be a small contribution to the above-mentioned conversation. This study is an attempt to take part in this conversation, respecting the opinions of a multitude of believers and scholars in the past two thousand years or more, but at the same time adding value to the current debate. It is acknowledged that the conversation on church music is as old as the church herself, and that the debate will continue long after this study has been completed. **The challenge is to be true to the tradition of the Christian church, the Reformed tradition but also to the culture and spirituality of the people ministered to in the present era.** It must be acknowledged that any study on this topic will always be provisional.

5. RESEARCH PROBLEM

The worship war is not over within the DRC. Van der Merwe (2009:251) describes it as a war not between reformed and charismatic but a war between a more classical and more contemporary style of worship. **Many congregations are utilizing free songs (songs outside the official hymnal of the DRC) in the worship service.** These songs often represent other styles or genres which are not part of the musical tradition of the DRC and sometimes associated with other traditions and denominations (Hofmeyr & Kruger 2009:389). The free songs are often accompanied by other instruments or a band instead of the traditional church organ. This practice has led to divisions in the DRC where different words are used to describe the different sides. It also led to different kinds of worship services within one congregation where **the greatest difference is often to be found in church singing and music**; those who sing only the songs from the official hymnal of the DRC (*Liedboek van die Kerk*), mostly to the accompaniment of the church organ and those who add free songs (songs outside the official hymnal) to their repertoire of songs for use in the worship service, mostly accompanied by a band or other musical instruments. This practice has led to much differences and conflict and lies at the heart of the worship war in South Africa. The free song is perceived by some as opposing the DRC spirituality, while others perceive and use the free song as part of their expression of their unique DRC spirituality. Through a process of bricolage (liturgy) this is a growing tendency within a postmodern society and ultimately within the DRC. This phenomenon within the DRC in South Africa (and also within many other churches) needs to be studied and described.

6. RESEARCH QUESTION

Why does the free song form part of the repertoire of liturgical singing in so many Dutch Reformed congregations in South Africa? Can the free song be used positively in addition to the official song to express the spirituality of the local congregation within its unique situation without being unfaithful to the Bible, the Reformed tradition and the DRC? Does the free song (or at least variations thereof) have a place and function within a 21st century DRC congregation?

Other questions arising from the research question are the following:

- What are the Biblical information and guidelines for church singing?
- What are the role, motives and function of singing (and songs) within Reformed liturgy? In other words, why do congregations sing in liturgy?
- What was the influence of the ecumenical-liturgical movement of the twentieth century on liturgy and liturgical singing?
- Is liturgy in the DRC in South Africa really beyond the liturgical movement? What are the implications thereof for liturgical singing and the use of the free song?
- How did other songs (free songs) feature in the history of the church and how did the church respond to that?
- What is the influence of culture and sub-culture on church singing and the use of the free song?
- What are the influences of postmodernism or reflexive modernism on church singing and the compilation of hymnbooks with a fixed repertoire?
- Does liturgical singing have a ritual function? Could amateur church music thus also have a ritual function within a given congregation?
- What is the relation between church singing and spirituality?
- What is Reformed spirituality?
- What is the DRC spirituality? Do all congregations within a denomination like the DRC share the same spirituality or is the local spirituality coloured by the context?
- What is the influence of popular spirituality?
- What role do free songs play in congregations of the DRC in South Africa in the beginning of the 21st century?
- Is there any clear relation between the spirituality of a congregation and the use of free songs (and other instruments)?
- How can the use of free songs in the DRC be accommodated and managed to the benefit of the local congregation, the DRC and ultimately the Kingdom of God?

7. THEORETICAL FRAMEWORK

Much has been said and written about the use of free songs (songs outside the official hymnal) in the DRC in South Africa. Often this matter is approached mainly from musicological, hymnological and linguistic perspectives. The aim of this study is to determine the role of culture and spirituality (mainly within a postmodern worldview) as well as a new view of liturgy with regards to the use of the free song in the DRC in South Africa. This study does not deny the important value of musicological, hymnological, literary and linguistic perspectives, but **aims at understanding the role of the free song in contemporary liturgy from the perspective of liturgy, culture and spirituality, and mainly within a postmodern society.** The observation of Barnard (2008) with regards to bricolage liturgy serves as point of departure in this process.

7.1 Bricolage Liturgy

Barnard (2001, 2002) observes four trends in contemporary liturgy in South Africa and the Netherlands, namely a boom in rituals and symbols; an interference of different systems of meaning; a recovery of the unity between art and liturgy and a recontextualisation of liturgy. Barnard (2002) later added a fifth observance namely a bricolage liturgy. Barnard builds upon the work of Claude Lévi-Strauss (1962, 1972) and Jacques Derrida (1967, 1978) who used the term “bricoleur” within the contexts of the social sciences and human sciences respectively. Bricolage liturgy is then described as “liturgie als knip- en plakwerk, als knutselwerk” (Barnard 2008:16) or a cut-and-paste liturgy. Barnard (2008:18) describes bricolage in Practical Theology as “religie en levensovertuiging worden samengesteld uit elementen van verschillende culturen, godsdiensten, filosofieën en overtuigingen”.

Bricolage is used in several disciplines to refer to the construction or creation of a work from a diverse range of things that happen to be available, or a work created by such a process. In contemporary French the word is the equivalent of the English *do it yourself* (<http://en.wikipedia.org/wiki/Bricolage>, 17 Feb 2011), probably influenced and strengthened by a do-it-yourself (DIY) culture.

The *bricoleur* in contrast to the engineer uses instruments that he/she found because they were available, without knowing beforehand what it will be used for. These instruments could be used for similar tasks or operations in future. Thus the *bricoleur* collects a set of instruments which are available and uses them when applicable. In this regard Barnard (2008:14-16) describes a worship service (liturgy) in a congregation in the Protestant Church in the Netherlands. The liturgy of this worship service serves as an example of bricolage

liturgy where different elements from different traditions were cut and pasted into one liturgy so that the liturgy included among others a new role (or image) of the pastors; a mix of linguistic and musical styles as well as a less traditional liturgy. With regards to singing and music the liturgy included songs from different hymnals; different musical instruments as well as different musical genres and styles (from traditional church music to music in popular idiom).

Bricolage liturgy is *a-typical* and *a-centric*. Within contemporary bricolage liturgy one moment in church history (like the Reformation) is not superior to all others. At the center of bricolage liturgy is not an *editio typical* (a typical checkpoint or an absolute original), but the wider Christian tradition. In bricolage liturgy the narrative of Jesus Christ is actualised within the context of a specific congregation in a specific moment in history. Thus the *bricoleur* uses all available instruments (collected through availability) to actualise the Biblical narrative in a specific congregation at a specific moment in history.

7.2 Implications of Bricolage liturgy

The implications of bricolage liturgy for liturgical singing, are far reaching. Within bricolage liturgy the crucial question is not which songs or which genres of music were utilized within the Reformed tradition or a traditional Reformed worship service, but which songs or genres will actualize the narrative of Jesus Christ best in a given present-day situation. The *bricoleur* then uses all available songs and genres of music in this process of actualization through a process of cut-and-paste. Thus bricolage liturgy includes elements from different traditions and backgrounds.

Within the context of the DRC in South Africa, the tendency toward bricolage liturgy is obvious (as would be indicated in the empirical study). With regards to liturgical singing, a wide variety of styles and genres are accommodated (cut and pasted) into the liturgy of the worship service, so that liturgy is often unlike the traditional liturgy as has been known for many decades (cf. Barnard 2008:15-16). Within the context of singing, various songs, genres and styles are accommodated and used within Reformed liturgy; these include songs and genres from the official hymnals, praise and worship traditions, as well as other traditions like the Evangelical, Methodist, Taizé and others. The songs taken from all these other traditions and backgrounds could be named *free songs*, indicating that they are not part of the official repertoire of songs within the DRC (*Liedboek van die Kerk*), but freely chosen and sang within liturgy. The hypothesis of this study is that these songs (free songs) play a role in expressing and forming the spirituality of the local congregation. In the

process of bricolage liturgy the *bricoleur* takes (cuts and pastes) songs and music from different backgrounds and traditions and utilizes them within the liturgy of the worship service in order to actualize the truth and message of the Bible in a given contemporary context.

In many congregations in the DRC in South Africa, liturgy is beyond the Liturgical Movement and liturgy could not be recognized any more as (traditional) Reformed liturgy as has been known for the last century within the Liturgical Movement. The *editio typicalis* is thus not the Reformed liturgy as it used to be, but the Christian tradition in its widest spectrum. The four main lines to which Pieterse (2011:45-46) refers, are still present and visible. Hoondert (2009:71-72) distinguishes three categories of music within the compilation of the new Hymnal in the Netherlands, namely 'traditiemuziek', 'gebruiksmuziek' and 'populaire liturgische muziek', indicating the complex nature of contemporary church music. In this regard Hoondert (2009:77) remarks that "[h]et bricoleren in de context van liturgie bestaat in het combineren van verschillende liturgische en liturgisch-muzikale stijlen". Just like liturgy itself, every element of liturgical singing is not necessarily an expression of a specific tradition any more, but the actualization of the narrative of the Bible within a given context through music and singing. Within bricolage liturgy different elements are incorporated and utilized through as process of recontextualisation. In this regard Hoondert (2009:81) rightly remarks that extreme musical differentiation is a feature and outcome of a fragmented (bricolage) society and continues that "[d]e ruimte, de gemeenschap en de ritualiteit laten toe dat er in één viering heel verschillende liturgisch-muzikale repertoires klinken". Post (2009:141) concludes that within religious identities in Europe the borders became *fluid*; the same could be said of the borders between different traditions, genres and styles.

This study departs from the viewpoint that liturgy within the DRC is increasingly influenced by bricolage liturgy. Different songs from different traditions, genres and styles are cut and pasted into the liturgy of the worship service and utilized as free songs within a new context. Although the main criterium for bricolage liturgy is availability, it is not the only criteria. In a world where almost everything is available to almost everyone (mainly via the Internet), liturgists in different contexts will cut and paste their own unique bricolage into liturgy. **The hypothesis of this study is that the object of the cut-and-paste process will be influenced and determined greatly by culture and spirituality within a local congregation.** In other words, the object and content of the cut-and-paste process will reveal and reflect the unique culture and spirituality of a given congregation and ultimately form the new culture and spirituality of that congregation. Within the context of liturgical singing, the free song (or freely chosen song), which is pasted into liturgy, will influence and

be influenced by the culture and spirituality of the congregation (cf. Barnard 2008:18).

Therefore this study will examine the relation between the free song (songs pasted into liturgy through a process of bricolage) on the one hand and culture and spirituality on the other, within a new approach to liturgy.

7.3 Critical reflection on bricolage liturgy

Although the phenomenon of bricolage liturgy is a reality which can't be denied, it still requires critical reflection. The practice of bricolage liturgy has much in common with pragmatism where meaning, truth and value are determined by practical consequences. The danger of using (uncritically) what is beforehand must be noticed and warned against. It is also a question whether one can cut pieces from other traditions and paste them into Reformed liturgy without bringing segments of that context and meaning into the Reformed worship service. Can a song be taken from a charismatic or Pentecostal background and pasted effectively into Reformed liturgy? The implications of spirituality and association need to be investigated in this regard.

The concept of "cut and paste" could better be replaced by "copy and merge", where merge has the implication that the new element is not just pasted into liturgy but merged into a new framework and applied in a new way, implying an element of integration and inculturation. Van der Merwe (2009:251) refers in this regard to *convergence worship* instead of *blended worship*, and describes convergence liturgy as "die saamvloei van liturgiese bronne uit die breër Christelike tradisie met kontemporêre uitdrukkingsvorme in die één stroom van die plaaslike gemeente se liturgie." In this regard *blended worship* would serve as an example of cut-and-paste, while *convergence worship* would better illustrate copy-and-merge.

Post (2007:79) rightly remarks that almost all liturgies are composed from loose units derived from certain traditions and that bricolage liturgy is therefore not authentic to postmodernism. The great danger of bricolage liturgy in postmodern context is the uncritical use of contributions of other (or the same) traditions based on availability as well as an uncritical openness to other traditions.

Hofmeyr & Kruger (2009:389) refers to new forms of spiritualities in South Africa and distinguishes the following: a traditional spirituality, charismatic spirituality, rational spirituality, mystic spirituality and a spirituality of syncretism. Bricolage liturgy has the danger of borrowing too much from a certain tradition with the result of becoming or

reflecting that spirituality or tradition. In an extreme form it carries the danger of a form of syncretism.

7.4 Liturgical profits of bricolage liturgy

Although it is positive that the best profits of other traditions are used and utilized, one can nevertheless not deny the dangers of an uncontrolled practice of cut-and-paste liturgy. On the other side one can't deny the (growing) reality of bricolage liturgy within the present-day DRC in South Africa, as in many other churches. The profits of bricolage liturgy must therefore also be emphasized.

Bricolage liturgy does not limit itself to one tradition and the contributions of one tradition, but has openness to the profits of different traditions. With regards to singing and music, it has openness towards music from other traditions which could be positively utilized within reformed liturgy. In this way it considers contemporary believers in their openness towards other traditions. Furthermore it makes provision for the postmodern context in which believers live today, with its unique openness to other traditions, genres and styles.

It crosses borders of denominations, churches and traditions and contributes to a more ecumenical practice of ministry. It acknowledges the contributions of other denominations, churches and traditions and utilizes them constructively within the context of Reformed liturgy.

7.5 Liturgy, culture and spirituality

Bricolage liturgy could be seen against the background of three major impacts, namely culture, spirituality and a changed view of liturgy. A whole chapter will be dedicated to each of these, indicating their influence on church singing and more specific the role of the free song in the worship service. Liturgical singing is closely related to the culture and spirituality of a denomination and congregation in a reciprocal way. Not only does culture and spirituality influence church singing; it is also formed and shaped by church singing. The free song is therefore more than just a musicological and linguistic expression; it also gives expression to the culture and spirituality of a given congregation. The growing cut-and-paste liturgy is closely related to the cut-and-paste culture where contemporary believers live and worship (cf. Hoondert 2009:74).

What are the guidelines for bricolage liturgical singing? Long (2001:2) refers to the processes (powerful forces) in Protestant worship as a *Hyppolytus force* (often referred to as *traditional*) and a *Willow Creek force* (often referred to as *contemporary*). He then introduces a third force which is more than just a blended worship with a “dash of contemporary thrown in with a measure of traditional” (2002:12). Long’s third force is a vital and faithful congregation which has at least nine characteristics (2002:13). With regards to congregational singing, a vital and faithful congregation emphasizes *congregational* music that is both *excellent* and *eclectic* in style and genre. Three vital characteristics of congregation singing could be drawn from these:

- Congregational: Congregational singing is singing that the whole congregation can partake in and enjoy. Music and singing is very important and music is the thread that ties the flow of the service together. The emphasis is not on the offerings of highly skilled musicians but “on the rich variety of musical gifts distributed throughout the whole church” (Long 2002:62).
- Excellent: Congregational music must be excellent in two ways. Firstly it must be functional in that it empowers the congregation and gives them a means to express the thoughts and feelings of their worship. Secondly it must be internal, which means that it should be of good standard and “effective music as measured by inherent musical standards” (Long 2002:63); emphasizing the relationship between musical standards and local culture.
- Eclectic: Congregational music must vary in style and genre and make provision for a wide variety of styles and genres over a period of time. It must include the different styles and genres of the members of the congregation. A horizontal line (indicating a certain standard of excellence) rather than a vertical line (excluding certain genres and styles of music) must be drawn for congregational music (Long 2002:64).

In the metaphor of bricolage or cut-and-paste, different genres and styles of music are cut and pasted into the unique liturgy of a local congregation – mostly through the use of the free song. The free song could therefore be of great value in this process of bricolage when managed successfully.

7.6 Margins of bricolage liturgical singing

Within the bricolage process in Reformed liturgy, the clear markers of Reformed theology must be kept in mind. Pieterse (2011:37-52) distinguishes certain markers of Reformed theology within the Reformed church landscape, which could serve as markers for liturgical singing as well as the free song within the DRC in South Africa.

First of all it must be remembered that the worship service is directed and focused on God and therefore He stands at the center of all church singing (as discussed in chapter 2). Van Ruler (1978:9-28) emphasizes the importance of a Trinitarian theology when thinking about God and worshipping God. Vos (1984:10) emphasizes in this regard the importance of a Trinitarian spreading (“spreiding”) in theology. All singing in the Reformed worship service must therefore be aimed at and performed to the glory of the Father, Son and Holy Spirit, without over-emphasizing the person and work of only one Person of the Triune God. The intimate relation between the three persons of the Triune God must always be honoured in liturgical singing.

Secondly all singing in the Reformed worship service (official church song as well as free songs) will have to comply with the four great *sola*’s of the Reformation: *solus* Christus, *sola* fide, *sola* gratia and *sola* Scriptura (Pieterse 2011:39). These *sola*’s are the cornerstones of Reformed theology and must be expressed and confirmed through all liturgical singing. Any free song will also have to comply with this norm. Reformation in this study is understood as in accordance with these four *sola*’s.

Thirdly, all congregational singing in a reformed worship service must be in line with the content of the Reformed confessions of faith. These are the Belgic (or Dutch) Confession of Faith, the Canons of Dort and the Heidelberg Confession. Therefore all songs sung in the worship service (as well as in all ministry of a congregation) will have to be theologically sound.

Lastly, all liturgical singing will have to comply with the aesthetics of Protestant worship (cf. Strydom 1994). These include ethical and aesthetical norms for church singing as discussed in the work of Strydom (1994a). Josuttis (1991:204) measures the worth of new music in liturgy in terms of their preparative value: which worldview is presented in the songs? Which horizons are opened by the songs? Which realities do the songs introduce? How does the song contribute to the extension of the consciousness and identity of the congregation? Some guidelines and criteria for liturgical singing (the official song as well as the free song) will be drawn and discussed in chapter 2 & 7 of this study.

7.7 Conclusion

The day to day praxis of the DRC in South Africa reveals that the free song is already part of liturgy in a contemporary era; free songs are increasingly used in varying degree in

congregations of the DRC in South Africa as indicated in *Kerkspieël 2006*³ (see Appendix 6). Songs from different traditions are *cut-and-pasted* or *copied-and-merged* into the contemporary DRC worship service. This process is influenced and strengthened by contemporary culture and spirituality as well as a changed view of liturgy. This relation will be discussed in a literature study (chapters 2-5) and researched in the empirical study (chapter 6) after which conclusions will be drawn (chapter 7).

8. APPROACH TO PRACTICAL THEOLOGY

All sciences (natural sciences, social sciences, human sciences, *et cetera*) are service in God's Kingdom. At the same time, they remain the work and effort of human beings, and as such preliminary and time-bound. As sciences they can not only study the history of a subject but they must contribute to the future of that subject. Liturgical studies can not only study and summarize all the liturgies of the past; it must contribute to the development of liturgy in future – this is also true of Hymnology (cf. Strydom 1987:44).

For more than 200 years Practical Theology was seen as nothing more than the practical implementation of the Biblical and systematical sciences. As Wepener (2009:17) formulates: "Thus Practical Theology is applied where truth is brought to the fore by other theological fields." In that sense it was seen as part of the deaconological ministry of the church. In the Middle Ages it was considered to be the way in which one practiced Theology. At the beginning of the nineteenth century Practical Theology was considered a separate subject field due to the encyclopedish view of that time. Many theologians thought of God as the subject of Theology (Pieterse 2001). At that stage American theologians started thinking in a hermeneutical way about Practical Theology. Friedrich Schleiermacher (cf. Louw 2009:131) brought "a radical change in the paradigms of theological and practical reflection and theory formation. He shifted the paradigms of practical theology from the hierarchical and clerical paradigm to the empirical dimension of human experience and religious experiences." In this sense practical theology became an action science or *Handlungswissenschaft* (cf. Louw 2009:131).

Since the paradigm-theory of Thomas Kühn (1970), and the pioneer work of Karl Popper which preceded Kühn, the perception and role of Practical Theology has changed

³ *Kerkspieël* (directly translated as church mirror) is a survey done every five years within the DRC to determine certain trends within the DRC. The last survey (2006) reveals a the number of congregations using free songs increased from 24.4% in 2004 to 42.8% in 2006, thus a growth of 18.2% in two years.

immensely. As early as 1970, Rolf Zerfass (1974:164, cf. Pieterse 1003:1) announced a shift in paradigm. Bailie (1978:19) defines a paradigm as the “mental window through which the researcher views the world”. Pieterse (1993:67) defines paradigm as “‘n teoretiese of denkraamwerk waarmee die wetenskaplike die werklikheid van die vak se studieveld benader.” The paradigm shifted from a logical positivistic paradigm to an interpretive paradigm. Louw (2009:128) refers to a paradigm shift from practice (quantity) to praxis (quality). This was the beginning of a theory of communicative acts as part of the bigger umbrella of an interpretive paradigm. Today there is a further development without cancelling the interpretive paradigm, namely the narrative approach (Demasure & Müller, 2006).

The paradigm shift away from a modernistic approach had an immense effect on the view and role of Practical Theology. Fierst summarized the (new) task of Practical Theology as follows: “Praktische theologie houdt sich niet bezig met handelen van de mens in het algemeen, ook niet met de handelen van de gelovige of het handelen in dienst van God in het algemeen, maar met dat handelen, dat gericht is op het actualiseren en onderhouden van de relatie tussen God en mens, mens en God.” (1980:13). This means that Practical Theology deals with a praxis that could be defined as a hermeneutical-communicative praxis (Van der Ven 1990:47, 1993:41). Louw (2009:132) defines practical theology then as “the science of the theological, critical and hermeneutical reflection of the intention and meaning of human actions as expressed in the practice of ministry and the art of faithful daily living (leitourgia)”. In contradiction with natural sciences, which uses exact or phenomenological methods, social sciences use hermeneutical methods (Strydom 1897:43).

As an action science Practical Theology shares the paradigm and methodology of human sciences, more directly social sciences (Heitink 1993:106). In the center of Practical Theology (as in social sciences) lie communicative acts. Practical Theology aims at:

- a) Understanding these acts through a process of hermeneutics, and
- b) Explaining these acts by means of empirical processes.

Pieterse (2001:10) explains: “Die handelinge, wat ons bestudeer, geskied deur alle gelowiges op alle terreine. Dit geskied deur pastors, predikers, gemeentelede en gelowiges buite die kerk – almal wat handelinge uitvoer in diens van die evangelie – onder individue, die gemeente en die samelewing. Die handelinge sluit nie net taalhandelinge in nie, maar ook optrede in”.

That means that one will always have to consider three perspectives: hermeneutical (interpreting), empirical (analyzing) and strategic (translating) (Heitink 1993:107). Ricoeur

(1981:145-181) understood the process of critical hermeneutics as a process with three phases: a) participating understanding (cf. Strydom 1987:43), b) explanation c) participating understanding. In the third phase the hermeneutical process (a) and the explanation process (b) are brought together in a critical hermeneutical way. Schreier (1998:27, cf. Wepener 2009:18) says that this “new field has as its point of departure the life of the congregation; it then moves into theory and then back to life....”. Thus hermeneutics and explanation are combined in a hermeneutical way (Pieterse 1993:23). Dingemans (1990:93) added that the first phase (a) is done from an inside perspective (more subjective) while the second phase (b) is done from an outside perspective (more objective). Wepener (2009:18) speaks about a spiraling movement between theory and practice, with a focus on the improvement of the praxis. Van der Ven (1988:7) writes about Practical Theology’s main problem being the relationship between theory and praxis. Zeffass (Klostermann & Zeffass 1974:167, cf. Pieterse 2001:10,175) refers to a bipolar relation between theory and praxis. But still everything is done within the context in which mankind acts and communicates (Demasure & Müller, 2006:418, cf. Bosman & Müller 2009:181-183).

The anthropological emphasis led to a major shift in theology as a whole. Not God (cf. Louw 2009:129, Pieterse 2001:4), but man’s experience of God became the subject of study in theology. Clouse, Pierard & Yamauchi (1993:589) remarks that “[a]lthough they cannot use the tools of modern science to demonstrate objectively and conclusively the operation of the supernatural, nevertheless they perceive God’s actions through the eyes of faith.” In that sense theology was not only occupied with the knowledge of God, but also with the process and acts of knowing God. Not God, but man’s faith in God became the subject of study. Pieterse (2001:7) distinguishes a direct and indirect object in Christian faith: God is the direct object of faith, and faith in God is the direct object of Theological study. The aim of Practical Theology then is to study faith and acts of faith in the lives of Christians.

In this way the cliff between theology as subject (*scientia*) and theology as personal faith (*habitus*) became much more relative. Wepener (2009:13) refers to the “antropologische Wende” in this regard and mentions the view of Messner where liturgy is “the communication of the experience of believing, and therefore (as) a primarily human act.” (2009:15). Wepener (2009:17) distinguishes the “anthropological leg within a liturgical research objective, namely how people express their experience of God” (*doksa*) and “the theology of the liturgy, in other words the study of how God is present in and through *doksa*/liturgy/rituals in the celebrating congregation.” There could be no choice with regards to Anthropology and Theology. In this regard Wepener (2009:18) uses the term “liturgical inculturation”.

Pieterse (2001:8, cf. Van der Ven 1998:29-33, Heitink 1993:110-112) emphasizes that Practical Theology is a practical science. Van der Ven (1990:47) understands Practical Theology thus as “hermeneutisch-communicatieve praxis”. The goal of Practical Theology is thus to understand man. Louw (2009:129) sees the intention of Practical Theology as to study the “meaning and intention of God’s covenantal encounter with human beings [...] and the implications thereof for human behaviour, as well as for all of the dimensions of life and our human quest for meaning.” Heitink (1993:18) defines Practical Theology as action science as “de empirisch-georiënteerde theologische theorie van de bemiddeling van het christelijk geloof in de praxis van die moderne sameleving.” The focus in Practical Theology must always be on a hermeneutical understanding as well as empirical study, or differently said: philosophical interpretation (ontology) and critical reflection (cf. Louw 2009:129). Louw (2009:129) understands ontology as “a hermeneutical endeavour that tries to link God to the existential realities of human life in order to deal with the spiritual dimension of significance as well as critical questions regarding the ultimate in life within the face of evil and suffering.”

Mette (1978:9) states that the aim of Practical Theology is not only to understand behavior, but also (and especially) to influence that behavior towards the Kingdom of God. Practical Theology can not only analyze and interpret the praxis; it must also consider the consequences of the praxis and lead the way to a new praxis. Van der Ven (1985:193; cf. Heitink 1993:129) defines Practical Theology then as “de theologisce wetenschap van het religieus-communicatief handelen, waarop het pastoraal handelen gericht is.” Vos (1996:1-62) also sees the approach to the discipline as hermeneutic-communicative. Dingemans (1996:83, cf. Oh 1994:13-14) describes the shift in Practical Theology as follows:

Whereas formerly, practical theologians had first studied the Bible and the doctrine of the church in order to apply the results of their findings to the practice of the church, more recently, under the influence of social studies they have changed their approach: in recent decades practical theologians worldwide have agreed on starting their investigations in practice itself. Practical theology has become description of and reflection on the “self understanding of a particular religious tradition.” This approach moves from practice to theory, then back to practice.

Practical Theology studies acts of faith in order to influence or transform them through a process of emancipation. Often there will be resistance to change “vanweë sekere ideologiese sieninge, wat weer te make het met mense wat hul posisies van gesag in die kerk wil behou en legitimeer” (Pieterse 2001:11). The ideology-critical approach of Habermas (cf. 1983), built upon the communication theory of Gadamer (1975), could be of

great value in the study of communicative acts. It is built upon the conerstones of dialogue, equality and freedom (cf. Habermas 1982). All participants are equal and can withdraw at any moment. Mutual understanding is of utmost importance.

Louw (2009:130) distinguishes the following dimensions in Practical Theology:

- *Fides quaerans intellectum* (rational reflection and theory formation)
- *Fides quaerens verbum* (language, word and communication)
- *Fides quaerens actum* (action, liberation and transformation)
- *Fides quaerens imaginem* (symbol, ritual and liturgy)
- *Fides quaerens visum* (the visual dimension, space and place, media and virtual reality)

Louw (2009:130) concludes that all these dimensions of practical theology are important for the healing of life. Most of these dimensions will be considered in this study.

Pieterse (1990:22) summarizes it as follows:

Die studierrein van die praktiese teologie is die ontmoetingsgebeure tussen God en mens, en mens en mens deur sy Woord en Gees, hoofsaaklik binne die konteks van die gemeente. Ons benader die gemeente dus nie soos die sistematiese teologie of die dogmatiek nie. Ons vra na die ontmoetingsgebeure van God se koms na die mens in sy Woord deur die diens van die pastorale optrede of handeling. Ons besin oor die heilsbemiddeling, oor die handeling en gebeure waarin God se spreke plaasvind, oor die kommunikatiewe handeling in diens van die evangelie. Die praktiese teologie teologiseer digby die konkrete praktyk in 'n heen-en-weer-beweging tussen teologiese teorie en praktyk.

8.1 Implications for this study:

- This study will depart from the perspective that Practical Theology is a scientific field of study in itself and not just the practical arm of theology, thus an empirical theology and not an applied theology (Van der Ven 1988). In relation to other sciences (especially social sciences and human sciences) this study will work intra-disciplinary which means that methods and information resulting from other sciences will be used, but the study will still be done in a Practical Theological way and not in a sociological or psychological way (Pieterse 1993:39). While other disciplines in theology work from a literary-critical, historical-critical or systematic-critical

perspective, this study will work from an empirical-critical perspective, characteristic of Practical Theology. As Pieterse states: “Die huidige situasie met sy geloofservaring en christelik-kommunikatiewe handeling kan wetenskaplik die beste op ‘n empiries-kritiese wyse ondersoek word.” (1993:26).

- Firet’s definition of Practical Theology as a communicative action science in service of the gospel will be the departing point in this study (cf. Firet 1980; Heitink 1992; Pieterse 1993). The focus will be on singing as a communicative act of the congregation (cf. Vernooij 2003:118) as part their response to the gospel of Jesus Christ. Louw (2009:130) formulates is thus: “Practical Theology is about the praxis of the ecclesia as related to the praxis of God within cultural contexts and communities of faith.” The focus will not only be on the song (lyrics, melody, *et cetera*) but especially on singing as an act of communication with God. Schelling (1989:12) formulates that “[m]uziek is een prachtig middel om te communiceren” and “ze (music: CJC) wordt wel de hoogste vorm van communicatie genoemd”. Vernooij (2003:118) remarks that music has its own way (“*middelen*”) of communicating. In that sense the interest of this study is **not a musical interest in the first place, but a theological interest and more specific a Practical Theological interest**. Henkys (2001:213) stated: “Theology is interested in the traditional stock of church songs primarily because of congregational singing today. In a theological perspective, the ‘singing faith’ (*der singende Glaube*) is of no less importance than the ‘sung faith’ (*der gesungene Glaube*).” Although this study will need to consider technical information with regards to singing, music and song, the main object for study will remain singing as an act of worship where worship includes the total act of worshipping God the Father, the Son and the Holy Spirit.
- The **study will be structured to the phases that Ricoeur indicated**, that is (1981, 1991:270cf; cf. Louw 2009:129):
 - a) Participating understanding by means of hermeneutics,
 - b) Explanation by means of empirical study and
 - c) Participating understanding where the results of the first process of participating understanding are hermeneutical critically compared with the results of the second phase of explaining through empirical study.

In the first part (chapter 2) of the study the focus will be on singing as a communicative act by giving a brief overview on the history of singing and the phases it went through. The question of the role and function of (religious) singing in

liturgical perspective will be dealt with in chapter 3. Chapter 4 will concentrate on the relation between singing and culture. In chapter 5 the relation of singing to spirituality will be addressed. Chapter 6 will reflect on an empirical study with the aim of collecting (more objective) data on the issue of singing (free songs) at grassroots level in DRC congregations. The purpose of the empirical study will be to try to indicate that free songs (songs outside the official hymnal) has a critical role as a communicative act and the (assumed) close relation between the singing in a given congregation and the culture and spirituality of that congregation. Chapter 7 will compare the results of the hermeneutical study (chapters 1-5) with the results of the empirical study (chapter 6) in order to arrive at a new praxis theory if possible. The aim of this study is not only to understand and to analyze but also to improve the praxis of singing as a communicative act in service of the gospel of Jesus Christ. The aim of this study is also not to confirm the status quo but to improve the praxis of singing to the glory of God. Pieterse (1993:28) formulates that "[...] praktiese teologie bestudeer hierdie geloofshandeling krites met die doel om 'n bydrae te lewe tot die verbetering daarvan." Wepener (2009:19) formulates that "the final move in doing practical theology is action, a renewed practice of faith."

- By choosing consciously for the methodology of Ricoeur (cf. 1981, 1991:270), this study is situated in a correlative approach to Practical Theology and to the object of this study. That means that this study will try to deal with the guidelines in Scripture as well as the insights of the contextual, hermeneutical and empirical study. This approach stands in contrast with the confessional approach where Scripture is seen as the only source of study for Practical Theology. It also differs from the contextual approach that mainly focuses on the (political) situation (Pieterse 1993:34). Louw (2009:129) describes the unique role of Practical Theology, in contrast to sociology or psychology, thus: "It reflects on and deals with the normative *praxis of God* as related to the praxis of faith within a vivid social, cultural and contextual encounter between God and human beings." Practical Theology is thus more than just observing religious behaviour; it wants to influence that behaviour in a direction towards God.
- As communicative acts are not isolated but imbedded in the smaller society of the specific church, the larger church and the world itself, this study will have to deal with the narrower and larger context of singing, which is culture. There could be no such thing as singing in church; it will always be singing in a specific time and place and that must be taken into account. In this sense singing is a social process (Pieterse

1990:23). Van der Ven (1990:44) describes the field of the praxis of Practical Theology as “die koordinatensystem der Gesellschaft, des Christentums und der Kirche”. In trying to understand the context of singing in a given congregation, the interpretation of the stories of the members in that congregation will be of great value.

- Our aim will be to collect data (knowledge) “...wat in waardegelaaide teorieë gesistematiseer word, en wat gerig is op transformasie van mens en maatskappy na die boodskap en waardes van die koninkryk van God.” (Snyman & Du Plessis 1987:180) In the process of the collection of knowledge, the study will depart from an interpretative approach (as initiated by Popper and Kühn) as opposed to a positivistic approach where the focus was placed on objective, verifiable knowledge. It must be admitted that no study could be fully objective. This study, in taking the work of Popper and Kühn into account, will therefore be an interpretive study where hermeneutics (*Verstehen*) is of utmost importance. Applied to singing as an act of worship, it means that great effort must be made to understand the heart of the different traditions of singing before trying to evaluate it. Without proper *Verstehen* of the praxis of singing one can never evaluate or improve that praxis. Singing in church is always imbedded in the story of the individual and the story of the congregation; this is of utmost importance for the understanding of church music.
- Practical Theology is a Theological science; therefore the Bible remains the norm. The latter does not imply a fundamentalistic misuse of the Bible, but a serious effort to understand the message, information and implications of the Bible – thus illustrating the importance of biblical hermeneutics.

9. APPROACH TO HYMNOLOGY

Reich (2003:774) defines Hymnology as “Wissenschaft vom ‘gesungenen Glauben’”. Strydom (1987:55) defines Hymnology as “die wetenskap wat hom liturgies-teologies interesseer in en besig hou met die kerklied, -sang en -musiek vanuit ‘n prinsipiële, historiese en praktiese hoek, ten einde die diakonia van die gemeente van Christus, soos dit gestalte vind in die erediens, tot diens te wees.” Ameln (1961:62) defines Hymnology as “die Wissenschaft von dem Gesang, der zum Lobe Gottes in allen Zungen erklingt”. The following conclusions could be drawn from this definition:

- Hymnology is a science and part of the Human sciences (Strydom 1987:43).

- As part of Human sciences, Hymnology works with the method of hermeneutics or understanding.
- Hymnology includes all Christian forms of singing to God in and outside of the worship service. It also includes ways of singing as well as the theological purpose of singing as well as the liturgical function of music (Strydom 1987:45).
- Congregational singing stands at the center of Hymnological studies. Although all forms of music are included, emphasis is on congregational singing.

Reich (2003:774) states that hymnology “untersucht [...] den gesamten Fundus der Zeugnisse aller Gattungen kirchlichen Singens aus Geschichte und Gegenwart: Kirchenlied und Taizé-Gesang, Psalmodie und Kirchenlied, Hymnus and christlichen Popsong”.

Although Hymnology is part of the discipline of liturgical studies and as such part of the deaconological subjects (*diakoniologiese vakke*), it is also closely related to dogmatics and church history (Strydom 1987:46). It is also closely related to Old and New Testament sciences, due to the fact that the Old and New Testament contains a lot of information about music and singing in the different books of the Bible. Strydom (1987:47) concludes that “hymnologie homself van begin tot einde wetenskaplik besig hou met *die gemeentesang as liturgiese element van die Christelike erediens*, dus met ‘n faset van die *diakonia* van die *kerk van Christus*”. Although Hymnology is part of the deaconological subjects and more specific part of Practical Theology and liturgy, the insights of Old Testament and New Testament science will necessarily be used in dealing with the Biblical data on music and singing (chapter 2). The results of church history will also be used in an overview of the development of liturgical music and singing (chapter 3).

Although Hymnology is a Theological science, it is dependant upon the insights of other sciences (cf. Strydom 1987:50, Reich 2003:774):

- Musicology
- Language and literature sciences
- Psychology, Sociology and Communication studies

Although many studies in Hymnology are done from the insights of musicology as well as the sciences of language and literature, this study will concentrate less on the latter. The insights and results of many studies from this viewpoint will nevertheless be used. In this study, the insights of the anthropology and sociology (cf. Van der Merwe 2005:772) will be of great value in the discussion of the influences of culture and spirituality on liturgical music (chapter 5 & 6).

Strydom (1987:53) identifies three dimensions in the task of Hymnology:

- Fundamental Hymnology, which aims at defining the nature, function and place of the liturgical song as well as all other musical forms in the worship service as well as at other ecclesiastical gatherings.
- Historical Hymnology, which aims at studying and understanding the historical forms and development of church music and liturgical singing.
- Practical Hymnology, which aims at studying the 'what', 'how', 'where' and 'when' of church music and singing.

This study will mainly focus on Historical Hymnology (chapter 3) and Practical Hymnology (chapters 2,4 and 5).

Strydom summarizes the aim and method of Hymnology (as sub-discipline of Practical Theology and liturgy) as follows:

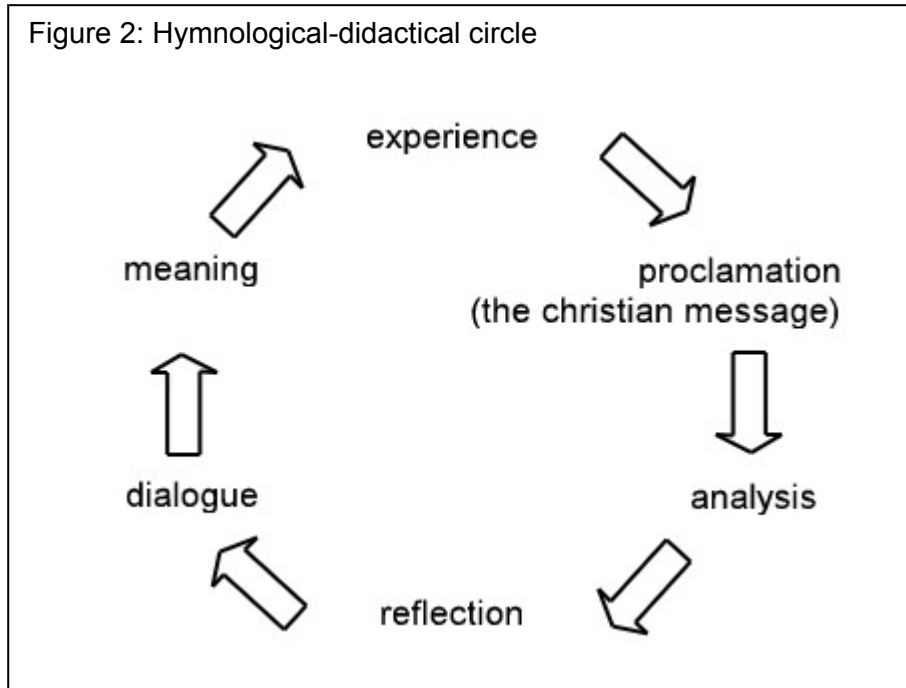
Die hermeneutiese metode dwing die himnologie om te soek na 'n nuwe verstaan van die kerk/gemeente van vandag met sy unieke behoeftes, en om van daaruit opnuut in gesprek te tree met die Skrif, op soek na die verstaan van die Bybelse riglyne vir die situasie van vandag; om opnuut te luister na die uitsprake van die reformatore, opnuut die kerkliedere van die eeue, maar ook liedere wat as eietydse skeppinge met 'n eietydse idioom kom aanklop by die deur van die kerk vir toelating tot die erediens, in die weegskaal te plaas met die oog op die verkryging van insig, antwoorde vir die nuwe situasie.

(Strydom 1987:43)

Reich (2003:774) concludes that hymnology investigates and researches the praxis of singing in church and "reflektiert sie in ihrer Beziehung zu Theologie, Kirche, Glauben und Leben".

Selander (2001:201) uses the hymnological-didactical circle or spiral to illustrate the complicate didactical process underlying church singing (illustrated in fig. 2):

Figure 2: Hymnological-didactical circle



The circle illustrates the didactic process of singing in the individual congregational member.

The following elements are important:

- Experience: all the feelings and associations of an individual in the process of singing.
- Proclamation: The truths conveyed by the song to the individual.
- Analysis: Questions arising from the relation between experience and proclamation.
- Reflection: Dealing with the personal view in relation to the outcomes of the analysis.
- Dialogue: Dealing with experience, proclamation, analysis and reflection together with other people (conversations on songs and singing).
- Meaning: A person's private way of relating to psalms, hymns and spiritual songs.

9.1 Implications for this study:

- This study is a hymnological study within the field of liturgical studies within Practical Theology, and therefore part of the *deaconological* subjects.
- As a hymnological study, it is mainly concerned with congregational singing within the Christian worship service.
- Within the dimensions of Hymnology, it falls mainly within the third dimension (Practical Hymnology), although it overlaps with the second dimension (Historical Hymnology). This study is mainly concerned with the 'what', 'how', 'where' and 'when' of church music and singing.

- This study, as a study in Practical Theology, is dependent upon the insights of other sciences like Anthropology and Sociology as music and singing are anthropological and social activities.
- This study wants to honour the insights gained from the Old and New Testament sciences, but at the same time be true to the Reformed tradition as well as the contemporary believer.

10. GOAL FORMULATION

The goal of this study will be to examine the role of the free song (hymn) in the church (especially the *Dutch Reformed Church*) as a means of expressing the local spirituality (as distinct from the Reformed and ecumenical spirituality) of the local congregation. This spirituality is closely connected to the unique cultures and spiritualities in that congregation.

In order to reach the goal, focus will be on singing, especially congregational singing, as an act between humankind and God as well as an act between humans and fellow humans. Firstly, effort must be made to understand the process of singing as a communicative act by which man or the believer communicates with God. This communication can take many forms: with or without melody, with or without musical accompaniment, monophonic or polyphonic, *et cetera*. The brief historical overview will illustrate the different forms (including free songs) that the communication between humankind and God (singing) had in the history of the church. This process of communication is also influenced and determined by culture and sub-culture. The communicative act of singing will differ from culture to culture (or sub-culture). The communicative act of singing will also be influenced and determined by spirituality. Believers with different spiritualities will differ in their communicative acts.

Secondly the act of singing will be analyzed through an empirical study. By means of personal visits and structured interviews an effort will be made to understand what happens in the praxis of singing (especially free songs) in the church (within a certain presbytery of the DRC in South Africa) and why congregations sing the songs they do in the way they do. An effort will also be made to understand the role of the free song in the praxis of singing, as well as the role culture(s) and spirituality play in this process.

Thirdly, the results of the hermeneutical and empirical study will be used to understand the praxis of singing and if applicable influence the praxis of singing in church (especially the DRC) in a direction of an improved praxis where the Kingdom of God could be served even more.

This study wants to contribute arguments from other perspectives like culture and spirituality. Although many studies refer to culture and especially postmodernism, they often **fail to negotiate the implications of culture and sub-culture for church music and singing within a postmodern context**. The challenge will be to consider Biblical truths but at the same time be faithful to contemporary cultures; to honour the Reformed tradition but at the same time reform so that God can be worshiped in contemporary cultures.

The aim of this study is to try to understand the deepest ground for the dualistic nature of church music through the ages and to encourage the church to see this phenomenon as an essential part of church music. It is argued in this study that this dualistic nature is an essential part of church music, safeguarding it from formalism on the one side and pragmatism on the other.

11. WORKING HYPOTHESIS

The free song (songs outside the official hymnbook) has an important function in church, and that is to express the local spirituality of the local church (congregation) which is closely connected to the culture and spirituality of the local church. Alongside the official (reformed) song and the ecumenical song it could have positive value in the communicative acts of the congregation.

If it (the free song) has value, it should be encouraged but also managed. The question is whether the the free song opposes or contradicts the formal church song or rather compliments and supplements it. It is argued here that it can never function without the formal and official church song, as would be indicated later.

12. STRUCTURE OF STUDY

Firstly, this study will aim to indicate that the free song or hymn is no new or charismatic phenomenon, but existed through all ages in the church of Jesus Christ, and that it played an important role in the development of singing in church.

Secondly this study will try to give a brief summary of the role and function of church music, focusing on singing in the official meeting of the congregation with God; thus church singing as liturgical element.

Thirdly this study will try to estimate the relation between the free song (hymn) and the culture (or sub-culture) where it came from or where it is sung. In this regard, the interpretation of the stories of the respondents in trying to understand their experiences of song and spirituality will be of great value.

Fourthly this study will try to estimate the relation between the free song (hymn) and the spirituality of the local congregation. The question will be whether there are some spiritualities that are not accommodated in the official hymnal (*Liedboek van die Kerk*) of the church (referring to the DRC).

In the fifth place this study will use a qualitative empirical study to test the working hypothesis concerning the free song in congregations and the possible role the researcher assumes it plays. This research will involve interviews with liturgists, musicians or music directors as well as members of the congregation to estimate the role of the free song in the worship service.

Lastly this study will try to compare the results of the hermeneutical study in a hermeneutical-critical way to the results of the empirical study in order to come to a new or better theory or understanding of the praxis. In line with the recommendations of Mouton & Joubert (1990) the formulated theory will have to be a) logical consistent, b) it must have a wide field of application, c) it must be based on empirical study.

In conclusion it will try to propose a model for accommodating and using the free song as means of expression of the local spirituality of a given congregation.

13. COMMITMENTS

As no study could be fully objective but always coloured by die person, history, tradition and beliefs of the researcher, so this study could never be a fully objective study. Wepener (2009:21) refers to Lukken saying: "A totally objective researcher is not possible" and adds that such a researcher is neither desirable. Although this study is done as objective as possible, it could never be totally objective.

14. ABBREVIATIONS

DRC Dutch Reformed Church, which is the oldest Reformed Church in South Africa (Wepener 2009:6). The DRC must be distinguished from the family of DRC

churches which includes the DRC, RCA, URC a DRCA.

RCA	Reformed Church in Africa
VGK	Verenigende Gereformeerde Kerk or Uniting Reformed Church (URC)
DRCA	Dutch Reformed Church of Africa
NHK	Nederduitse Hervormde Kerk
GKSA	Die Gereformeerde Kerke in Suid-Afrika
AFM	Apostolic Faith Mission
URC	Uniting Reformed Church
APGB	Afrikaanse Psalm en Gesange bundel (1978)
APGB ##	Song number ## in the APGB
JSB1	Jeugsangbundel 1 (1984)
JSB1 ##	Song number ## in JSB1
JSB2	Jeugsangbundel 2
JSB2 ##	Song number ## in JSB2
SOM	Sing onder mekaar
SOM ##	Song number ## in SOM
LBK	<i>Liedboek van die Kerk</i> (2001)
LBK ##	Referring to song number ## within the <i>Liedboek van die Kerk</i>
FLAM	Funky liederes vir 'n aan die brand musiekbediening
FLAM ##	Song number ## in Flam
VONKK	Voortgesette ontwikkeling van nuwe klassieke kerkmusiek
VONKK ##	Song number ## in VONKK
KHP	Kinderharp
NSG	Nuwe Sionsgesange
AGB	Afrikaanse Gesangebundel
HAL	Halleluja-hymnal
HAL ##	Song number ## in HAL
WEB	World English Bible
NIV	New International Version
ASV	American Standard Version
KJV	King James Version
OAV	Ou Afrikaanse Vertaling (1933, 1953)
NAV	Nuwe Afrikaanse Vertaling (1983)

The following abbreviations will be used for the books of the Bible:

Old Testament	New Testament
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Genesis	Gn	Matthew	Mt
Exodus	Ex	Mark	Mk
Leviticus	Lv	Luke	Lk
Numbers	Nm	John	Jn
Deuteronomy	Dt	Acts	Ac
Joshua	Jos	Romans	Rm
Judges	Jdg	1 Corinthians	1 Cor
Ruth	Rt	2 Corinthians	2 Cor
1 Samuel	1 Sm	Galatians	Gl
2 Samuel	2 Sm	Ephesians	Eph
1 Kings	1 Ki	Philippians	Phlp
2 Kings	2 Ki	Colossians	Col
1 Chronicles	1 Chr	1 Thessalonians	1 Th
2 Chronicles	2 Chr	2 Thessalonians	2 Th
Ezra	Ezr	1 Timothy	1 Tm
Nehemiah	Neh	2 Timothy	2 Tm
Esther	Es	Titus	Tt
Job	Job	Philemon	Phlm
Psalms	Ps	Hebrews	Heb
Proverbs	Pr	James	Ja
Ecclesiastes	Ec	1 Peter	1 Pt
Song of Solomon	Can	2 Peter	2 Pt
Isaiah	Is	1 John	1 Jn
Jeremiah	Jr	2 John	2 Jn
Lamentations	Lm	3 John	3 Jn
Ezekiel	Ezk	Jude	Jude
Daniel	Dn	Revelation	Rv
Hosea	Hs		
Joel	Jl		
Amos	Am		
Obadiah	Ob		
Jonah	Jnh		
Micah	Mi		
Nahum	Nah		
Habakkuk	Hab		

Zephaniah	Zph		
Haggai	Hg		
Zechariah	Zch		
Malachi	MI		

15. TERMINOLOGY

This study is concerned with singing in church, especially the DRC. Different words are used to describe the act and content of singing in church. Scholars use these words or terminology differently. This study is not interested in the history of each term, but in the meaning it will convey when used in this study. The following words need clarification:

15.1 Music

It is almost impossible to define “music”. Greek philosophers described music as a “sisteen van geordende tone wat horisontaal in melodieë en vertikaal in harmonieë georganiseer is (Smit 2007:19). Vernooij (2003:118) remarks that speaking is one of the activities of music, but “muziek (is) ook méér dan spreken”.

Bach (1708) stated that “the aim and final reason, as of all music [...] should be none else but the Glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub” (Wilson-Dickson 1992a:159).

Vernooij (2002:96) indicates that music is not limited to the cantory, the choir, the organist or the cantor, but the elements of music are present in every aspect of liturgy. As such every element in liturgy has a musical undertone. The aim of this thesis is not to study music in this sense, but music in the narrower sense of singing with or without accompaniment within the context of the worship service.

The following definitions are given for music on various websites on the Internet:

- An artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner
- Any agreeable (pleasing and harmonious) sounds; "he fell asleep to the music of the wind chimes"
- Musical activity (singing or whistling *et cetera.*); "his music was his central interest"

- (Music) the sounds produced by singers or musical instruments (or reproductions of such sounds)

- Punishment for one's actions; "you have to face the music"; "take your medicine"

Although there is no agreement on the definition of music, it could be defined as "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity" or "vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony" (<http://www.merriam-webster.com/dictionary/music>, 10 June 2008). In its widest sense, it could be defined as organized sound. Vernooij (2002:101, cf. 203:116-118) distinguishes the following elements of music (translation provided: CJC):

- melody
- rhythm
- harmony
- dynamics
- tempo

15.2 Singing

Strydom (1991:23) defines singing as "die voordra deur 'n individu of groep van 'n bepaalde teks met behulp van 'n geordende ritmiese struktuur en 'n wisselende toonhoogtereeks, met of sonder 'n vasgelegde metriese onderbou." It could also be defined as "to make musical sounds with the voice, especially words with a set tune" or "to perform (a song, words, or tune) by making musical sounds with the voice"

(http://oxforddictionaries.com/definition/sing?rskey=XAlidEL&result=1#m_en_gb0774920, 26 July 2010). In its widest sense: singing involves words used in some kind of ordered metrical form, which means words and melody.

15.3 Church singing and church song

If singing is all about words used in some kind of metrical form to some kind of melody, then *church singing* is all about using words in some kind of metrical form to some kind of melody in church or in the worship service. Church singing refers to the act of singing in church, while *church song* refers to the content of the act of singing, in other words what is being sung in church (meaning: the worship service). In different churches or denominations, the term church song will then have different meanings. In a church where only Wesleyan Hymns are sung, church song will refer to those hymns. In a church where popular music is

sung in church, church music will then refer to popular music; in a congregation where African music is used, church music will refer to African music. In this study the term *church song* will be used in its widest sense namely the songs, which are sung in the Christian worship service. Reich (2003:763) formulates: “Unter Kirchenlied wird im Folgenden jenes Lied verstanden, das im christlichen Gottesdienst von einer Gemeinde gesungen werden kann, sich also dem gottesdienstlichen Geschehen und dem Singvermögen der versammelten Menschen zuordnen lässt”. Reich (*ibid*) continues: “Je nach Entstehung oder Sitz im Leben sind die Ränder der Gattung dabei ebeno offen (überliefertes Kirchenlied, geistliches Volkslied, Neues Geistliches Lied, Jugendlid, charismatisches Lied, Song, Spiritual)....”

In some literature the term church song is used as if it has some kind of universal meaning indicating a kind of classical music played by an organ. Olivier (1997:89) for example asks: “Maak dit hoegenaamd nog sin om kerkmusici (orreliste en koorleiers) teen groot koste op te lei...?” The latter implies that church singings is singing to the accompaniment of an organ. Church music and church musicians can also be understood in a wider context.

In the DRC in South Africa, church song will in some congregations refer to the songs contained in the *Liedboek van die Kerk*, while in other congregations it will refer to a combination of different songs and genres. ‘Church song’ thus means the songs of a specific church or congregation for use in the worship service. Church song is thus the widest term for the songs of a specific church or congregation.

In contrast, the term *official church song* will refer to the songs sung in church that have official status. In the context DRC the term *official church song* will therefore refer to the *Liedboek van die kerk*, which was approved as the official hymnal of the DRC (2001).

15.4 Church music

Wolmarans (1981:3) gives a list of possible meanings or associations for the term “church music” (translation provided: CJC):

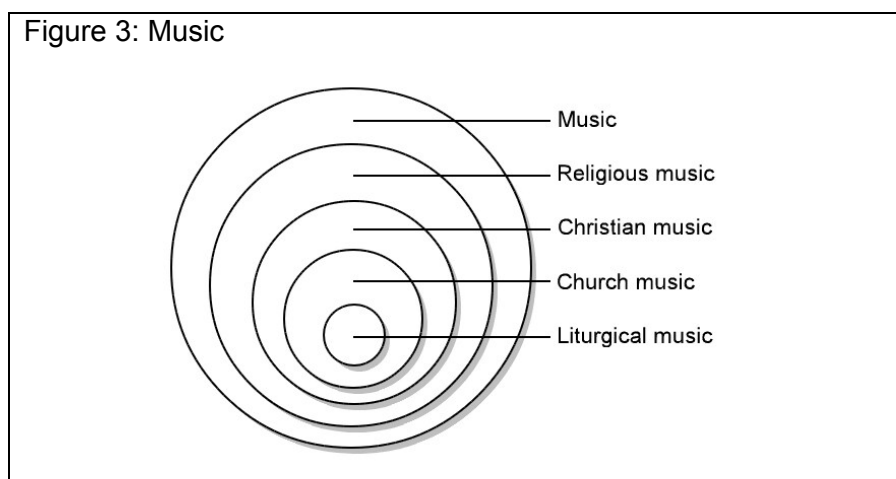
- Music with an atmosphere of devotion
- All music played on a church organ
- All instrumental compositions with a religious intention
- All music where the words (lyrics) have a religious intention
- Only music allowed in church

- Music composed by Christians
- Music composed in the mode or modus of the church (“kerklike toonaarde”)

In this study the term church music will be used as referring to all the music (genres, instruments, *et cetera*) used in a specific church or congregation. In some congregations, church music will be restricted to organ music, while in other congregations church music will include all kinds of music genres played by all kinds of instruments. When used in general sense church music will refer to all music used and utilized in church. Kruger (2002:26) rightly says that church music is more than sacral music because it has a definite function within liturgy.

15.5 Liturgical singing and music

The term liturgical singing is often used in reference to the singing in the high tradition where certain genres of songs were used in close connection to certain elements in the liturgy. Some scholars (cf. Strydom 1994:113) associated liturgical singing with the presence of certain liturgical elements; the absence of those elements led to a kind of singing that could hardly be called liturgical singing but rather church singing. Strydom (1991:26) explains: “Tradisioneel word van die sang in ‘n gereformeerde erediens (of enige ander laag-kerklike liturgie) as ‘kerksang’ gepraat, teenoor die sang in die hoogkerklike liturgie (die Ortodokse, Rooms-Katolieke, Anglikaanse en, meermale ook, Lutherse liturgie) wat dan as ‘liturgiese sang’ getipeer word. Nog meer gespesifiseerd, word na die hoog-kerklike liturgie as ‘liturgiese sang’ verwys” and reacts “...dat die sang in die gereformeerde erediens ‘n wesenlik-liturgiese handeling is.” It could graphically be summarized as follows (cf. Calitz (2004:10):



Adam (1985:80) indicates that *musica sacra* (sacred music) in the Roman documents included “both vocal and instrumental music” and continues that “the term ‘sacred music’ here includes: Gregorian chant, the several styles of polyphony, both ancient and modern; sacred music for organ and for other permitted instruments, and the sacred, i.e., liturgical or religious, music of the people.” Adam (1985:80), in following the *International Study Group on Song and Music in the Liturgy*, defines liturgical music as “all forms of vocal and instrumental music that are used in the liturgy”, which is argued to be a more accurate (and neutral) definition of *liturgical music*. As will be shown later in the study, church music has a functional value within the liturgy – therefore all singing and music within the liturgy could be called liturgical music or liturgical singing.

This study will argue from the viewpoint that all church singing are or can be liturgical singing, because it is closely linked to and utilized in the liturgy. In that sense it becomes liturgical singing or liturgical music. When referring to the liturgical singing in the high tradition, the term *liturgical singing in the high tradition* will be used. Schelling (1989:17) remarks in this regard: “Tussen muziek in de eredienst en muziek in het kerkewerk is maar weinig onderscheid. Muziek op de zondag en muziek op de maandag kunnen elkaar aanvullen, beïnvloeden, verrijken, inspireren. De kerkdienst eindigt niet op de zondagmorgen om 11 uur; de liturgie wordt voortgezet in de straat.”

Bosch (1996:49-53) distinguishes between the spiritual song (“Geestelike lied”) and church song (“kerk lied”). He identifies the greatest difference namely “[h]et geestelijk lied namelijk is vrij: vrij van leerstellingen, vrij van bekende en in de kerk te zingen melodieën, ongebonden ook aan de onderwerpen die van tijd tot tijd in de kerk aan de orde komen.”

Bosch (1996:50-53) observes this freedom in three ways:

- Where the church song is closely related to the dogma and beliefs of the congregation or denomination, the spiritual song is not bound to a certain dogma or system of beliefs.
- Where the church song is the song of the group (the congregation) and verbalise their faith, the spiritual song is the song of the individual, and often not shared by all members of a group.
- The church song is closely connected to liturgy and often grew out of liturgy while the spiritual song is not bound by the liturgical elements and order.

15.6 Congregational singing

The term 'congregational singing' refers to the (liturgical) singing of the local congregation. Whereas 'church singing' refers to liturgical singing in general in the church, congregational singing refers to the liturgical singing of the local congregation.

15.7 Hymn

The Greek word (ὕμνῳ ᾠδῆ) could indicate a "song in praise of gods or heroes" (Cross & Livingstone, 1997). Thomas Aquinas defined the hymn: "Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem." ("A hymn is the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice.") (<http://en.wikipedia.org/wiki/Hymn>, 14 July 2009). St. Augustine defined the hymn as any song which contained praise to God. He added that "an hymn then containeth these three things, song, and praise, and that of God. Praise then of God in song is called a hymn" (*Enarrationes in Psalmos*, in Ps. 72:1; *Enarrations on the Psalms*. (2010). In *Encyclopædia Britannica*. Retrieved April 16, 2010, from *Encyclopædia Britannica Online*: <http://www.britannica.com/EBchecked/topic/186411/Enarrations-on-the-Psalms>). He added that "Hymns are laudations of God set to music. Hymns are songs containing the praises of God. If there is praise, but it is not the praise of God, it is not a hymn" (Van Oort 2009). In Augustine's definition a hymn thus has three elements: a hymn is praise, a hymn is intended to be sung and a hymn is directed to God (Martin 1982:43, Hendriksen 1981:162). Westermann (1981:22) also indicates the hymn in its original significance as "praise of God". Within this definition many psalms (cf. Psalm 8, 103) of the Old Testament could be called a hymn (cf. Vos 2009:2). When Jesus and His disciples went out to the Mount of Olives, they "hymned" (Mt 26:30, Mk 14:26), probably meaning that they sang parts of Psalm 115-118 (Hendriksen 1981:162), known as the Hallel. The same word is used in Acts 16:26 where Paul and Silas "hymned". But in Augustine's definitions a hymn could also include songs outside the Old Testament Psalter, like the *Magnificat* (Lk 1:46-55) or the *Benedictus* (Lk 1:68-79). Gardner (1971:110, cf. Martin 1982:44) describes a hymn as a "metrical composition intended to be sung by everyone in a religious service" or "words sung by the people in worship". Today the word hymn often refers to the kinds of songs written by Charles Wesley, Fanny Crosby and others, although their hymns are often referred to with the term 'modern hymns' or 'English Hymns'.

In this study the term *hymn will be used* as Augustine did, namely in a much broader sense, and that is as a song of praise to God. And a step further than Augustine: not only as indication of a song of praise but also as a song of benediction, worship, confession, adoration, prayer, proclamation, reconciliation, call to action, prophesier and mourning (cf.

Schelling 1986:108, Barnard 1994:350-351) . Vos (2009:2, cf. Westermann 1981:15-16, Gunkel 1985:27) refers to the psalms as lament, prayer and praise; the same would be true of the hymn. As Mc Elwain (2007:10) indicates: a hymn could also be directed to someone else or contain other elements than praise. In the Psalms one also finds hymns of lament or imprecations (cf. Gunkel 1985:27). The Hymn Society defines a hymn as “a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshiper’s attitude toward God, or God’s purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it” (Price 1937:8). While this is a much more inclusive definition, it also lacks some clear parameters. A hymn could also be described as a “metrical composition intended to be sung by everyone in the religious service” (Martin 1982:44). Gardner (1971:110) defines a hymn as “words sung by the people in worship”. It is clear that hynologists are looking for a broader definition of the term *hymn*.

This study resorts in the field of Hymnology, as part of the discipline of Liturgy. Hymnology refers to the study of the song of the church through the ages. In this definition, the word hymn (hymnology) is inclusive for the study of all the hymns (psalms, psalters, hymns, *et cetera*) of the church. Often the word ‘hymn’ is wrongly used to indicate a certain form of hymns, like the nineteenth century Methodist hymns. The latter is only one form of hymns and must be referred to as ‘nineteenth century Methodist hymnody’. Technically speaking, the term ‘hymns’ includes psalms, ‘traditional hymns’, canticles, contemporary songs, chants, *et cetera*. (<http://en.wikipedia.org/wiki/Hymn>, 17 April 2010). Gunkel (1985:34, cf. Westermann 1981:17), on the other side, postulates that many Psalms (e.g. Psalm 67:4 & 6; 99:3; 138:4; 140:14) contain forms of “*hymnus*” in the different categories of Psalms.

In this study the term *hymn* will be used as referring to the part of church song that is used in combination with the Psalms in whatever form or genre. Within this definition, church song could thus be described as consisting of Psalms and hymns where the term *hymns* refers to all the other songs (Psalms excluded) that’s being sung in a specific church. In this definition hymns can thus include *Gesange*, Anglican hymns, Roman Catholic hymns, contemporary songs, *et cetera*. The hymn could at this preliminary stage be defined as all the songs sung by the Christian congregation in whatever form in addition to the Psalms and as part of their worship of God. It must me noted that technically speaking, the psalms are also hymns (cf. Vos 2009:2), as it is not only a reader, a prayer book and a book of meditation but also a book of songs (Vos 2009:1).

15.8 Hymnody

Hymnody will then refer to the practice of singing hymns (in whatever form or genre) as well as the collection (body) of hymns in a given denomination or church. In latter sense one reads about Anglican hymnody, Roman Catholic hymnody, English hymnody, nineteenth century Methodist hymnody, *et cetera*. A collection (book) of hymns is called a hymnal or hymnary (http://en.wikipedia.org/wiki/Hymn#Christian_Hymnody, 20 April 2009). In this study the term *hymnody* will be used as referring to the body of hymns used and sung in a given congregation. Although the term Hymnology includes not only a study of hymns but also a study of the metrical Psalms, the term hymnody will be used only for hymns in the above-mentioned definition. The word Psalmody will be used for the collection (body) of Psalms sung in church. Technically the term hymnody includes the collection (body) of Psalms as the term Hymnology includes the study of Psalms.

15.9 Free song (Songs outside the official hymnal)

In the past the term free song often referred to songs with a free translation of Biblical text or Biblical truths (like the *Gesange*) in contradiction to the Biblical Psalm or “Skrifberyming” that used the exact text of the Bible as words for the song (Barnard 1994:346). In the Reformed Churches in South Africa (GKSA) a debate is going on for more than 300 years whether or not the free song, in this sense, could be used by the congregation in liturgical singing (see also Schuman 1998:166). Until now only Psalms and *Skrifberymings* were allowed for singing in church; no free song or *Gesang* could be used in the worship service. Van Wyk (1979:120), in contradicting the Psalms to the free song, remarks for example: “Met die Psalms is dit anders gesteld. Hier het God die keuse gemaak en die lied aan sy kerk gegee as een van die kanonieke boeke van die Bybel”. Strydom (1981:230-231) makes a distinction between Psalms, *Ordinarium* pieces and “free church songs” (translation provided: CJC) where free songs include “hymns, *sequences*, *et cetera*.” Du Toit (1990:92) uses the term “vrye kerklied” (free church song) in this regard.

In this study the term free song (free church song or free hymn) does not refer to a free song in this regard but to a song that was freely chosen by the local congregation from outside the official hymnal (*Liedboek van die Kerk*) for use in the liturgy. It could thus have words that were literally taken from the Bible, or it could contain words that communicate a truth in the Bible in contemporary words. The working hypothesis of this study is that there is a close

relation between the free song (or freely chosen song – songs outside the official *Liedboek van die Kerk*) in this sense and the culture and spirituality of the local congregation.

15.10 Contextual song

At the end of this study a new term will be introduced for the kind of song that is freely chosen by the congregation for singing in the worship service, and that is the term *contextual song* (cf. Niemandt 2007:122), indicating a selection of songs chosen from the wide repertoire of songs (or creating a new song) inside and outside the official hymnal, in order to express the story of the local congregation. This expression can take place through words, melody, genre, accompaniment, or presentation as would be indicated in chapter 6 & 7.

If church song refers to all the singing of the congregation in church, then church song could be divided into at least two groups, namely the official song of the church (= denomination) and the free song or songs outside the official hymnal. The contextual song could then be described as the combination of selected official songs with selected free songs. This combination is closely related to the unique situation and faith-walk of the local congregation, taking into consideration their faith-walk, musical preference, intellectual and musical abilities and their environment.

15.11 Worship service

Liturgy, from the word *leitourgia*, are not often used in conversational speech. Words like 'gathering', 'assembly' or 'meeting' from the Greek *sunergesthai / sunagesthai* are used more often (Vos & Pieterse 1997:6). These words are used to describe the gathering of God's people in His Name. They gather to serve Him, but at the same time, they celebrate His service (care, providence, love) to them. This meeting is an official meeting with a fixed plan, often indicated as liturgical order. In the meeting, God's people hear His word, sing His praises, confess their sins, celebrate His grace, give their offerings, *et cetera*. This meeting is often indicated with the word 'worship service'. In this study worship service will refer to the official meeting of God people in His presence, with the purpose of worshipping Him. The liturgy is the plan or order of that meeting.